

EXHIBITORS

ADI CHAMBERS Stack



MATERIALS: 219 layers of recycled grey board

By taking the essence of a classic piece of furniture Adi wanted to translate traditional designing and making techniques to contemporary methods of creating furniture. The use of recycled card and laser cutting highlights the juxtaposition of material, use and time.

Adi Chambers is a designer/maker with a great variety of skills both in the design process, from concept to realisation, and in the crafts. She works with wood, metal, ceramics and plastics at the University but for the past 3 years, predominantly with metal and plastics

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BRIDGE PAVILION The Pavilion



MATERIALS: ash wood, hemp rope

This project started with a one week summer workshop in the Faculty of Arts, involving students from Design and Craft, Interior Architecture, Textiles and Graphic Design. With an opportunity to showcase the work of the BRIDGE Interreg project at Bentley Woodfair, we decided to create a pavilion from green ash milled to 2.4m planks by Copford Farm Sawmill, celebrating the versatility of the material and making reference to the standard dimension of ubiquitous manufactured boards. Although the team knew that ash was not best suited to outdoor structures, they thought at least the scale of the structure would attract attention!

After a week experimenting with form and construction we set aside one week in September to build the pavilion, from start to finish. With a fresh supply of ash from Copford, six coppice poles from Flimwell and our own hand made hemp rope, the majority of processing was undertaken by student volunteers, making use of an array of techniques developed or invented during the summer workshop.

Pavilion developers and constructors: Chris Cooper, Jasmine Nicholls, Ana Sidorova, Shelly Stansfield, Ryan Neil, James Dart, Mylinh Nguyen, Xenia Moseley, Jorunn Hustoft, Marie-Claire Canning, Camilla Small, Alice Stewardson, Toni Hicks, Glen Longden-Thurgood, Stefano Santilli.

BRIGHTON REPAIR CAFÉ



The production industry will continue to dictate how we use our things and for how long unless we begin to occupy our objects...

Based on the Dutch Repair Café model, the Brighton Repair Café (BRC) is a social enterprise run by volunteers to encourage more people to repair their things (from clothing to electrical goods). The ethos behind the enterprise is to reduce waste and shift consumption practices whilst empowering the individual and creating community cohesion. Events take place at cafés and events around Brighton where volunteers support participants to carry out repairs using tools provided by BRC, in a social and informal learning environment. This happens in return for a skill swap or discretionary donations.

www.brightonrepaircafe.wordpress.com

CHLOE MEINECK The Food Project



MATERIALS: glass reinforced Jesmonite weighted with lead

Replica groceries are weighted according to their embedded carbon emissions. The heavier the food, the greater the embedded carbon emission. The carbon emissions produced in growing conditions, transportation, packaging and livestock, amongst other factors, are all taken into consideration.

Chloe Meineck is a designer, maker and inventor. Currently Designer in Residence at the Design Museum in London, her work is multidisciplinary and can cover art, design, science and technology. Her work currently tries to identify key complex issues in society, for example, dementia and global warming, and tries to make the intangible physical, clear and easier to understand. When the intangible issue is clearly communicated it is much easier to discuss and debate.

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THE CONTINUUM Wool and Flax Continuum



MATERIALS: flax, wool, beeswax, plastic bags

The Continuum has evolved through the Bridge project with collaborative work from Bridge club members from different disciplines and levels. It demonstrates some properties that wool and flax possess when combined by differing techniques. These include the use of needle punch felting, wet felting, knit, heat pressure, lamination and laser cutting. Some additional materials have been added to sections, including plastic bags and beeswax. Individual developments demonstrate the potential application for elements of this material.

Continuum developers and constructors: Chris Cooper, Lizzie Wester, Becca Houghton, Hilary Owen, Grace Martin, Claudia Hartley, Gabbie Lake, Hayley White, Mariam Obeid, Maria Eva Russo, Toni Hicks.

Examples of developed designs: Chris Cooper, James Dart, Eléa Nouraud.

DASHING TWEEDS Lumatwill™



MATERIALS: reflective filament, wool

Lumatwill™ was created in 2005 by Kirsty McDougall and Guy Hills as part of the range of fabric offered by their woven textiles fabric business, Hills McDougall and Dashing Tweeds. Lumatwill is a fabric that combines reflective filament with a traditional worsted or tweed wool yarn. The cloth appears to be a traditional suiting or tweed but is reflective in certain light. The fabric was first made public and sold commercially in 2005. The fabrics were initially sold by the metre through tailors on Savile Row and via the Dashing Tweeds website: dashingtweeds.co.uk.

Dashing Tweeds is Britain's latest tweed textile and menswear company. They use the best British mills and workshops to create a truly original British brand. Opening up a contemporary arena for classic quality fabric they have created a range of tweeds, accessories and clothing for the 21st century. The company was founded by photographer Guy Hills and Woven Textile Designer Kirsty McDougall, who share a dedication to challenging the menswear market with elegance, colour, heritage, technology, innovation and humour, developing fabrics and garments that will last a life time.

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DO THE GREEN THING



Posters

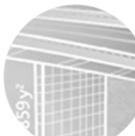
Do The Green Thing is an environmental charity that uses creativity versus climate change to inspire people to be more sustainable. In the five years since it was launched, their films, posters, podcasts and products have reached over 11 million people in 209 countries/territories and inspired their subscribers to save 2.5 times more CO2 than they otherwise would have.

Each week the charity showcases posters designed by world-famous designers, artists and creatives. Each poster inspires people to do one of the sustainable actions chosen by Do The Green Thing's nine environmental advisors. And it does so using world-class creativity, which they believe is a brilliantly effective tool to seduce, provoke and persuade people to change their behavior for the better.

Do The Green Thing is a not-for-profit public service that inspires people to lead a greener life. Do The Green Thing's mission is to get as many people in as many countries as possible to Do The Green Thing to prevent climate change and then use that 'people power' to persuade government and business to Do The Green Thing too.

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ESITC CAEN



Posters

During the final year of the Masters program in Civil Engineering at the ESITC Caen, the students worked on a realistic multidisciplinary design project. This year, the students were divided into six groups. They have spent their time preparing a proposal for the refurbishment of the southern port area of Safi, Morocco, which included among other things an extension of the port and the creation of a university campus. The project involves architectural, structural, societal, and economic aspects of a large-scale international construction project. As a part of the scope, the students also took into account the use of what could be characterised as eco-materials for the construction in view of the local context. Each group presents and develops their approach to this issue in a poster.

Student participants: Group 1: Adèle Bailly, German Gonzales, Juliette Bernard, Clément Corlay, Justine Quatromme, Nicolas Coromines, Chloé Woehrel; Group 2: David Barbou, Loïc Dartnell, Hubert De Labauve D'Arifat, Cédric Dupeux, Antoine Patoux, Audrey Quinard; Group 3: Alexandre Berhault, François Emako, Chloé De Vos, Marie Froidevaux, Barbara Quere, Deborah Chestier, Benoît François, Perrine Pradelle; Group 4: Charles-Anthoine Da Silva Pareicio, Marion Fruchart, Emilie Garino, Oscar De Bruyne, Florian Guillemette, François Le Corvic; Group 5: Mathieu Geslin, Zaag Ghada, Alexandre Gouaillier, Coline Isambert, Benoît De La Fourniere, Sébastien Laidin, Inès Morel; Group 6: Mélanie Duchier, Joris Marc, Mathilde Prugneau, Etienne Delanoue, Damien Lefranc, Florent Magnier

www.esitc-caen.fr

ELÉA NOURAUD ApiSoap



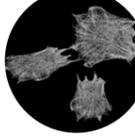
MATERIALS: flax oil, rapeseed oil and flax fibres

ApiSoap is funded by the BRIDGE (Building Research & Innovation Deals for Green Economy) research project. Oleaginous flax can be grown everywhere. Most opportunities for flax oil are industrial: paint, soap, detergent, special lubricants and floor covering. It contains polyunsaturated oils (omega3), presenting a nutritional value for humans. It prevents heart problems, and food derived from animals fed on flax seeds (meat, milk, eggs) benefit those who eat them. Flaxseed oil is used to moisturize and smooth the skin in cosmetics. Skin care experts claim that flaxseed oil nourishes the skin and has properties that heal and firm, softening the look of fine lines. Flaxseed oil needs very little processing. The ApiSoap is a unique combination of locally sourced ingredients such as bee produce and Flax. It is a product that respects the human body and the surrounding environment. The artisanal ApiSoap is a demonstration of one of the versatile uses of the flax plant. One of the primary aims of this product is to raise awareness and promote local biodiversity.

Eléa is a recent graduate from the University of Brighton. She is currently studying for her Masters at Ecole Cantonale D'Art de Lausanne ECAL in Switzerland. She is sensitive to the impact humans create on earth. Issues like recycling and producing materials that respect the earth are important to her. Raising awareness about local biodiversity and using locally sourced materials are essential in her projects.

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FACULTY OF SCIENCE AND ENGINEERING



Posters

Applications for flax fibres and flax by-products
Professor Sergey Mikhailovsky
School of Pharmacy and Biomolecular Sciences

The effect of widespread flax cultivation in Normandy, France, on farmland wildlife
Bryonah Tolhurst, Iain Allan, Deborah Glass, Paul Atkins, Becky Taylor, Claudine Morvan
School of Pharmacy and Biomolecular Sciences; Plumpton College, CNRS, Rouen, Linières de Bosc Nouvel

Flax for cleanup of oil spillages on lakes, rivers and seas
Saad Alajmi
School of Computing, Engineering and Mathematics

Mechanical and physical properties of gypsum reinforced by flax dust
Abidemi Oluwale
School of Computing, Engineering and Mathematics

Mechanical and physical properties of recycled glass screed
Aziz Alamri
School of Computing, Engineering and Mathematics

Innovative sustainable products made of flax by-products
B. Kusnyerova, E. Sazhina
Division of Engineering and Product Design, School of Computing, Engineering and Mathematics

Investigating mechanical properties of flax-reinforced clay composites
Howard Kenning
School of Environment and Technology Nuffield scheme

Animation

Project Biocare Marine
Dr. Iain Allan, Dr. Cressida Bowyer
School of Pharmacy and Biomolecular Sciences

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FLAXLAND Canoe



MATERIALS: 90% flax

Flaxland canoes are built to harmonise with the environment, the covering being made from renewable natural materials. Flax is one of our oldest crops. Fibre from the stems is prepared in such a way that it absorbs the resin, which is made from the oil extracted from the seeds of flax/linseed plants. Technical developments in the biocomposite industry from two UK companies have introduced eco-friendly products with none of the drawbacks to the user or the environment associated with petrochemical-based resins. Our experience with fabric-covered craft and flax growing led us to develop light, flexible canoes, suited to sheltered waters, rivers and lakes: the 21st century evolution of skin-on-frame boats.

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GARETH NEAL Boded Chair



MATERIALS: ash

On the 30th of March 2010, nine prospective 'Bodgers' met up at Gudrun Leitz's outdoor workshop in Clisset Wood. The team comprised: Amos Marchant, Carl Clerkin, Chris Eckersley, Dave Green, Gareth Neal, Gitta Gschwendtner, Rory Dodd, Suzanne Barnes, and William Warren. With no electricity (and therefore no power tools), no computers or drawing boards and with very little protection against the elements, the group were removed from their comfort zone and quickly had to rethink their way of working. In the world of chair design this is probably as back-to-basics as you can get!

Gareth Neal has a unique approach to design, through material inventiveness, curiosity, and reinterpretation; he has helped to shape a new era within the context of design and craft. The studio's varied spectrum of business ranges from individual pieces for the international collectors market; and to bespoke commissions for private clients to the design of production pieces for industry. His work engages with his own personal research through Brighton University into traditional processes and digital manufacture with designs that intuitively engage with the tacit qualities embedded within the materials, processes, and function.

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HARRY TRIMBLE AND OSCAR MEDLEY Wharfware



Video

Inspired by the historic Southwark (South London) ceramics industry that thrived in the area surrounding the Design Museum 300 years ago, Harry and Oscar have produced a range of ceramics, Wharfware, made of clay dug from the banks of the Thames between London and Tower Bridges. Before the clay could be used it had to undergo an extensive refining process. The clay is dried and then made into a slip before being sieved through progressively fine grades of mesh to remove impurities. After further drying on plaster to achieve the right consistency, the clay is ready to be moulded and fired. A complex testing process was used to find the right composition of clay with sand and the correct firing temperature.

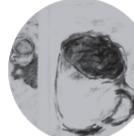
The geometric form of the works is process driven. Rather than using traditional ceramics techniques unlikely to work with the unpredictable raw clay, Harry and Oscar applied an industrial approach. Moulds were designed to allow the clay to be shaped under pressure and easily removed from the mould. In creating Wharfware, Harry and Oscar have created a locally relevant product in an innovative and resourceful way.

'Commissioned by the London Design Museum for its annual Designers in Residence exhibition in 2012 and answering a brief entitled 'Thrill', London designers Harry Trimble (Studio PSK) and Oscar Medley Whitfield (Conrad Shawcross) share an interest in sourcing local materials and using bespoke manufacturing processes. Together they experimented with how products can be independently made and embody local identity and heritage. They believe both this approach has significant economic, environmental and emotional benefits. Harry and Oscar graduated in 2011 from Design and Craft from the University of Brighton and Product Design at Kingston University respectively.

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HEATHER BELCHER Tea with Elsie



MATERIALS: 100% handmade wool felt

Heather's work explores handmade felting processes, incorporating techniques such as hand knitting, printing and also drawing directly with loose wool fibres, to create images of domestic objects and clothing that become integrated in the structure of the cloth.

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JAMES DART Duo Lin



MATERIALS: flax, bio-resin

Duo Lin is funded by the BRIDGE (Building Research & Innovation Deals for Green Economy) research project. Duo Lin is a project exploring new biopolymers and flax. Duo Lin uses flaxseed oil-based resin, utilising the natural strength characteristics of flax fibres as a knitted and woven reinforcement. The project is taken further by producing a prototype cycle helmet, with a durable outer skin made of flaxseed oil based resin, reinforced with knitted and woven long strand flax fibres. The dense and protective inner core is developed from modified bio-resin foam, co-moulded in the same efficient process. Cycle helmets are often made from petrochemical plastics with finite lifespan. James aims to change and improve on that.

James Dart, a recent graduate from the University of Brighton is currently studying for his Masters at Ecole Cantonale D'Art de Lausanne ECAL in Switzerland. His research lies in exploring a new type of resin material. With water and heat, some bio-resin begins to foam and expand. He has refined a number of ways of altering the material through using bio-based polymers from natural oils, such as sunflower seed or linseed (flax). They are an ideal alternative to non-renewable resources. He believes that many new applications lie undiscovered, as these materials continue to evolve and assume new roles. His products aim to be an intriguing step towards new material possibilities with bio-resin.

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JASMINE NICHOLLS Rudimentary



MATERIALS: 50% milk fibre

Through the use of organic materials and multi-media, 'Rudimentary' employs a responsible design ethic whilst exploring the ideals of utility and simplicity in fabricating desirable yet durable products. Distinct uses of Waste materials have been manipulated and constructed to convey a sophisticated approach to recycling textiles, and new fibres such as milk protein have been incorporated to suggest an alternative for British produce.

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JEREMY PITTS No Tree Tree House



MATERIALS: timber

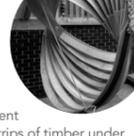
This project is the design of a range of simple, modern, tactile, sustainable timber buildings with low environmental impact. The buildings combine contemporary timber construction technology with the products of English woodland and traditional underwoodsman craft in the making of modern, minimal spaces. The treehouse, which doesn't require a tree, is the first of these to be constructed.

The core of the building is a shell made from lightweight, thermally efficient structural insulated panels (the modern technology part) that stands elevated above ground on its own 'copse' of coppiced Sweet Chestnut tree trunks. The outside is clad in cleaved (split) Sweet Chestnut and the interior is fully lined and fitted out in native English timber. The buildings are prefabricated off site and delivered as flat pack, which can be assembled quickly and easily using only manual labour. This, combined with a low impact removable foundation system, enables the buildings to be erected with minimal impact on the site.

Working collaboratively with a network of local underwoodsmen and craftsmen enables the construction of buildings that represent and find new uses and new markets for the timber produced from local woodland. The establishment of these new markets encourages the proper management of local woodland and, in a modest way, contributes to the maintenance of woodland that characterises so much of the landscape of South East England.

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JESSIE FLECK Unfold



MATERIALS: ash, steel, rope

Unfold is an experiment into the use of thin strips of timber under tension. It is an exploration of a spiraling, pivoting motion that allows the participant to engage in a physical way with the piece to transform it from one state to another.

Jessie Fleck is interested in experience, and in facilitating interesting sensory and social experiences around objects. Touch is the primary sense towards which her work is oriented, enriching and extending knowledge of a piece through a tactile, as well as a visual, understanding.

Fleck hopes to connect people with material, form and movement and promote curiosity in playful interactions. There is also a social element to the work. By encouraging a physical interaction with the piece, the opportunity arises for participants to engage with each other around the activity.

Her work combines elements of sculpture, architecture, furniture and playgrounds to create an ambiguous space that invites exploration.

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JORUNN HUSTOFT Upholstered Beanbags



MATERIALS: 100% merino blend pure new wool

The layers upon layers of merino blend 100% pure new wool provide a soft and tactile finish whilst the visually striking form provides the user with a unique and versatile product for their living space. All over textural detailing enhances their versatility, offering a more sculptural, three-dimensional appearance.

Creator of non-conventional knit-wares, Nnuroj (pronounced /nɒrɔɪ/ or /nuh-roj/) has received a warm welcome to the design world since launching in the summer of 2012. UK-based Norwegian designer, Jorunn Hustoft, works from her studio near the seaside in Brighton. All her products are manufactured using a hand-powered domestic knitting machine. The modernisation of traditional crafts techniques is a central theme in the development of her designs. Inspired by lace making, upholstery and the ways that wool can benefit our living environment, her main concerns during the design process are to create pieces that are unique, durable and sustainable. Stay warm please.

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DR. JOAN FARRER
Conscience
Clothing
Fashion Shoot

A series of large scale black and white photographs featuring male fashion students from Central Saint Martins wearing their everyday clothes and accessories. The text that accompanies these 'fashion plates' aims to inform and raise issues about sustainability, connected to production, consumption and disposal of fashion from the global market eg. Child labour, animal rights and environmental issues.

Joan Farrer is Director of the Design Research Initiatives (DR-I) and Reader in Design & Materials (including wood, metals, ceramics, plastics, fashion and textiles). She is a designer whose research expertise stems from a deep working knowledge of the industrial retail sector in Fashion, Textiles, Fibre and Materials product design, linked to knowledge of the global supply and disposal chain. Her Sustainable and 'Smart', transdisciplinary research collaborations, outside of the Arts, include Physical and Biomedical science, Computing and Mathematics, Engineering and Business.

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JOSH BITELLI
Repaired Vessel

MATERIALS:
asphalt, line paint

Nodes: where systems of production co-exist, where characters encounter places and other commercial activities. These points of intersection are often representative of a greater web of confusion and chaos and have intrinsic environmental and socio-political impacts. Josh Bitelli makes interfaces and moorings that articulate and engender these human actions, that frame the hypnosis of normality.

Josh Bitelli, recent graduate from Brighton University exhibits and sells work nationally and internationally, he has made work for the Serpentine gallery & is represented by Gallery FUMI.

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JULIA DESCH
Rare Breed Sheep
Spun Shawl

MATERIALS:
British wool

Julia Desch is passionate about sharing heritage skills based on her Rare Breed Black Wensleydale Longwool Flock. She works both alone and in co-operation with several groups, including Woolcraft with Wensleydale (four Breeders with similar interests and skills), East Sussex Guild of Weavers, Spinners and Dyers. As a designer, maker and facilitator she set up the Lottery Funded Sheep to Shawl Project as a means of supporting this work with equipment, tutors and courses. Her top quality, ethically produced products are sold through The Great English Outdoors in Hay-on-Wye. She regularly sells her luxury, locally spun, worsted yarns at the I Knit London Show.

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DR. JYRI KERMICK
'Woven Wind'

MATERIALS:
plywood, flax

The experimental seat 'Woven Wind' extends Kermik's research through an investigation into the reinforcement potential of flax fibres. It followed from the invitation to contribute to EcoDesign, held as part of the Helsinki Design Week and World Design Capital 2012 events. Kermik's proposal was among 44 projects shortlisted from more than 100 internationally invited entries.

The inclusion of flax in the material selection for the 'Woven Wind' demonstrates the potential of natural fibres for future design applications extending technological possibilities associated with engineered wood. Moving beyond conventional techniques of plywood production, the PlyFlax process developed by Kermik, combines the advantages of composite materials with the enhanced performance of 'stressed skin' structures associated with material innovation in early aviation.

Interlocked layers of birch veneer, and their inherent structural strength, are further reinforced with a skin of flax fibres to reduce the thickness of plywood shells without compromising their strength or flexibility. The viscous-elastic properties of fibres, and their visual quality, are embedded within a matrix of bio-resin.

The ergonomics of the seat evolve from Kermik's previous experiments with self-forming plywood springs, which revealed responsive geometries applicable to seating. Pressure causes springs to adjust their shape in relation to the weight and movement of the body. The design metaphor to encapsulate movement and sustainable qualities of the materials explored in the making of the seat is adopted from Japan, where flax is called 'woven wind.'

Dr Jüri Kermik has an international reputation for research in materials and furniture design, for both small scale and volume production. Joining the University of Brighton in 2003, Kermik developed the Design Technologies subject area, and currently leads the Design Futures Programme within the School of Art, Design and Media. He retains an international presence founded on expertise in materials technology and experimental design applications. A sharpened focus on environmental concerns provides the context for Kermik's current research projects in ecological design.

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KIMVI NGUYEN
Bow

MATERIALS:
ash wood,
nylon thread,
Neodymium magnets

For the making of the Bow Sculpture, Kimvi went to William Turner, a local joiner in Alesford, Hampshire, for advice on the management of the project and to use his machinery and space. Whilst investigating materials she had many discussions with experts, considering the possibility of different types of wood. Ash wood was chosen as it was a locally sourced material and for its quality of smoothness, colour and minimal wood grain. The construction for the Bow uses a similar technique found in the making of boats. The layers of wood are steamed to allow the flexibility needed to create the semi-circle. Using a jig the wood layers are then glued and clamped together creating the bow shape. So even in this practical stage there appears to be a lot of tension. To create a further visual indication of tension two powerful neodymium magnets were used. Placing one hidden within one end of the bow itself, the other was attached to a black nylon cord threaded at the other end of the bow. The cord, being two inches shorter than the diameter of the bow, created an illusion of the nylon cord floating taut in mid air. The Bow Sculpture evolves from a sculpture, installation to a performative object. The work continues to be reused and renewed.

Kimvi Nguyen is a British Vietnamese Conceptual Artist, born in Bangor, North Wales in 1982, now living and working in Winchester. Kimvi's work is characterised by her sensitivity to the quality of materials, process and site, by producing work that responds to her immediate environment. Using locally produced or source materials enables Kimvi to produce work that has minimum impact on the environment. This becomes a tool to push the work in a fresh direction, opens the work up to new ideas and informs and defines the language of the object.

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KNITTING THE MAP

Sue Craig first had the idea to knit a version of the 1792 Map of Brighthelmstone back in 2007, originally as a way of introducing the craft of knitting to primary schoolchildren.

In 2008, she taught herself to spin with help from the Buxted Spinning Group. In 2009, the Brighton Spinning Group at the Green Centre in East Brighton was set up. The following year was spent devoted to learning about natural dyeing and exploring ways to achieve colours that did not fade, without using chemical mordants.

In 2012, the group finally started knitting the map at the Brighton Mini Makers Faire. Using all the techniques learnt, the group and volunteers knitted areas of the map.

"We had printed out patterns for knitting the first part of the East Laine, starting at Chichester Place in the east and working our way westwards through Kemptown. Not Kemp Town – two words – because that estate was built to the east of the coloured strips, on the Black Rock Down, all of which Kemp owned. Although we were aware that the Saxon layout of the terrier strips in 1792 had morphed into the roads still recognisable today, we hadn't realised how much the volunteer knitters appreciated being able to find their own bit on the map. Fortunately, we also had the 1838 companion map on display and we all strained to see which 'paul' piece had turned into which road.

In Brighton, only the North Laine area has reverted to its original name: Hanover was once the Hilly Laine, St James's was the Little Laine and from the town centre towards the boundary with Hove was The West Laine. This latter area was entirely owned by the Kemp Family, and is therefore entirely green. Needless to say the most difficult colour to obtain using natural dyes is green – the most prevalent individual colour in the whole map, because Kemp owned approximately half of Brighton at the turn of the nineteenth century. By the time we'd finished knitting the East Laine and were poised to start on the Hilly Laine, we'd used up all our green. We estimate we now have enough handspun, hand-dyed yarn in the other four colours to complete the Hilly Laine."

www.knittingthemap.org

MARIA EVA RUSSO
Lookers Cloak

MATERIALS:
traditionally produced felt from Wensleydale and Romney March fleece, recycled Tents (silicon coated polyester)

The Lookers Cloak is a slow designed garment specially created for a community of modern shepherds of Brighton and Hove. Based on the idea of creating a 'new folk' attire, the purpose was to blend and convey past and present. This closed loop project covers the four streams of integrated sustainability (environment, people, economy, and culture) and the cloak can be seen as a textile metaphor of enduring design culture.

Born and bred in Buenos Aires, Argentina, Maria Eva studied Fine Art, Image and Sound Design at the University of Buenos Aires. Her career began as a set and costume designer but her natural curiosity led her to explore other disciplines, such as photography, mural and fresco painting, etching, 3D design and fashion. In 1999, Maria Eva left Argentina to travel, live and work in Latin America and Europe pursuing her endless passion for art, design and culture. In 2011, Maria Eva undertook an MA in Sustainable Design in which she produced a fine collection of products and projects that endorse sustainable culture. Maria Eva believes that culture is core to sustainability, therefore, most of her projects are based on observing, interacting and working in situations of interest alongside their protagonists. This greatly strengthens the research and enriches her life.

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NATIVE HANDS
Vessels

MATERIALS:
raw Sussex clay,
day lily, willow,
phormium

These selected pieces are from a new body of work: one-off vessels made from clay and plant fibres foraged from where Ruby Taylor lives, using timeless techniques. The clay is used straight from the ground (dug in Sussex) and fired in a bonfire, which produces unpredictable results. She starts this fire using only flint and steel: struck together they make a spark, which is caught on dried bindweed and wild clematis bark. This fragile ember is coaxed into a larger blaze, fed with local oak wood, loaded with pots and left for 24-36 hours. The willow bark has been dyed with wood ash solution. The coiled basketry lid is day lily leaves stitched with phormium, using an antler needle, which she has made using only flint tools, knapped for me by an expert colleague.

Ruby Taylor makes her vessels from natural materials, which she has foraged from the woods, hedgerows and land where she lives. Experiencing the whole cycle of production from harvesting materials in a sustainable way, processing them and finally creating a vessel, brings a deep sense of connection to the natural world. This gives her meaning and satisfies her compulsion to make with her hands.

Originally trained in 3D Craft at Brighton University, Ruby is also a qualified art and design teacher and has trained in basketry. A team member at East Sussex Archaeology and Museums Partnership, she is involved in experimental archaeology as well as archaeological interpretation, working with all ages.

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NEW LIFE PAINTS LTD.
Reborn Paint

MATERIALS:
recycled matt emulsion

Reborn is a superb collection of 28 beautifully subtle tones of high quality, low carbon, matt emulsion eco paint. The whole collection is designed to bring a wonderful new look throughout your home, effortlessly covering all of your interior walls and ceilings including dry plaster, as well as woodchip, vinyl wallpapers and old paint finishes.

The Reborn Collection has been created to help protect and preserve our precious natural environment. Each smooth, soft shade is lovingly reprocessed and blended from previously unused paints. This directly reduces the amount of unwanted paint that would otherwise end up in landfill, and potentially damage the environment.

Newlife Paints Ltd is based in Ford, West Sussex. They professionally reprocess waste water-based paint back into a premium grade emulsion. All products in our paint range guarantee a minimum 50% recycled content, made up from waste paint diverted from landfill or incineration.

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PATRICK LETSCHKA
Coat Hangers

MATERIALS:
coppice timber

The wood used to make these coat hangers comes directly from coppiced trees in New England Woods, Cuckfield, Sussex (ten miles north of Brighton). They were born of necessity. Twice a year a group of students harvest wood, work with hand tools and learn about using this material far away from modern life. Letschka felt he needed to hang up his coat rather than let it rest on the floor. So through a series of experiments, the first rather crude hanger was made. Letschka now produces a range of hangers for adults and children, all of which are hand made, using traditional skills and completely sustainable materials.

Patrick trained initially as a Patternmaker in wood, serving a four year apprenticeship prior to establishing a successful patternmaking business in Mid-Sussex. As an established craftsman, his area of expertise lies with the design and making of contemporary ecclesiastical furniture and artefacts, examples of which can be seen in church buildings throughout Sussex and beyond. Letschka is the Admissions Tutor and area leader for the Wood Department and Visual Research on the Design and Craft BA. He successfully completed a postgraduate certificate in learning and teaching in 2007 and is a Fellow of the Higher Education Academy.

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SHELDON MARIE STANSFIELD
Seven Dials
Memorial Bench

MATERIALS:
elm (one piece)

The memorial bench uses a single Elm log destined to be destroyed. The piece was made in collaboration with Brighton Tree surgeons, showcasing the importance of using local skills and materials. With two seats extruding from the central tree, it both celebrates the wood in its original state and demonstrates a simple yet efficient way to use the wasted wood, as a communal memorial and legacy to the Elm trees and their environment. Exploring the connection that materials hold to specific places, this body of work sets out to create an insight into the culture and meaning behind one of Brighton's most important, but overlooked resources, the Elm. Sourcing the wood direct from Brighton's streets and working with Brighton tree surgeons, the pieces highlight the importance of being resourceful and using what is locally available whilst simultaneously celebrating the embedded meaning and stories of materials that surround us.

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STEFANO SANTILLI
'Domestic Objects'

MATERIALS:
ash, leather

English Oak is the favoured species, providing the local sawmill with a good return for the processing from tree to beam. But what about English Ash? The logs are usually straight with a good yield of tough and versatile timber, providing a valuable material to make things. Although, currently, the most likely product is firewood. With Ash dieback, we might expect a lot of tree felling in the South East. These Domestic Objects are propaganda to incite a fresh interest in what the species has to offer for designers and makers.

Stefano Santilli's work with the University of Brighton Faculty of Arts runs alongside running a practice as a designer maker, working in wood, metals and plastics. For many years he pursued a career in the designing and production of furniture objects for private commission, for sale through London showrooms or to fit out interior retail spaces. As the opportunities for working in education increased, Stefano's output has shifted away from commercial activity and towards a predominantly conceptually-based enquiry through making that interrogates the values determining relationships between objects and users.

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TANYA DEAN AND NICK GANT
'Sole Searching'

MATERIALS:
reformed synthetic wine corks,
plastic beach waste

The project endorses and demonstrates the value of 'designed' objects and materials as critical aspects of the methodological process and in facilitating research and new knowledge production.

Each pair of shoes is a distinct 'material story' and methodology composed around four key 'actors' - the object (shoe), the material, the making process and user (hypothetical). Central, and seminal, to the consideration of the shoe and the subject is the unique relational notion of the material seeing these as waste, this project reveals these materials as having enriched and exploitable embodied histories, stories, meanings and experiences held within their materiality. Each material narrative and methodology forming distinct algorithms for 'material meaning making' that are then exhibited and evaluated by public and industrial participants. The stories are established by the researchers identifying waste streams and/or associated organisations that promote the ethical consideration of material culture.

Tanya Dean is joint area leader for Polymers and Composites on the Design and Craft programme and co-founder of acclaimed design consultancy Studio BoBo. Described by Design Week as a 'master of material manipulation', she utilises her expertise to develop research initiatives and projects that explore, develop, test and apply new materials design innovations in a broad range of industrial and public contexts and in the promotion of charities, NGOs and exemplar 'materialists'.

Nick Gant is co-director of the Inheritable Futures Laboratory (IF:Lab), sustainable design research group and Assistant Head of School for Economic and Social Engagement. He is co-founder of Community21 (online network and planning tool for sustainable communities) and director of acclaimed design consultancy Studio BoBo. He co-wrote the MA in Sustainable Design and Design and Craft programmes at Brighton and is a PHD supervisor.

Both Dean and Gant have been using some unorthodox waste materials including dog hair, chip fat and breast milk in the formation of objects that mediate complex issues of material culture. Dean and Gant have turned their industrially developed knowledge to the creation of materials and objects that promote awareness of exemplar applications, signal future sustainable use and change behaviour and perceptions of materials in times of dwindling resources and material security.

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XENIA MOSELEY
Journeywoman

MATERIALS:
somerse willow,
cow hide, sussex sheep wool,
brass upholstery pins,
Handmade

Journeyman (noun): An apprentice who moves from one town to another, gaining an experience of different workshops. Considered an original way to learn a trade while developing character, experiencing community life and travelling.

Inspired by the European tradition of Journeyman, emerging designer Xenia Moseley has set herself the challenge to explore the traditional crafts still practiced in her county. Moseley has used the past 6 months to learn new skills, experience different workshops, meet people and travel. Many practical trades, skills and crafts are still thriving in Britain today, the antithesis of the processes behind the mass-produced, low value items that dominate the high street. Testing various craftspeople's patience and willingness to share, she's been turning up on their doorsteps, asking for insight into their practice: a modern-day Journeywoman. Focusing on her local area of East Sussex, Moseley has met and mapped a spinner, basket-weaver, upholsterer and boatmaker, all situated along the River Ouse. She has made an object that combines and celebrates these crafts, and symbolises an ongoing journey. It is a manifestation of the materials and craft methods encountered, transformed into a useful object that is also a metaphor for collaboration and learning, an alternative to our entrenched, modern systems.

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WILLIAM GREEN
Frugal Bench

MATERIALS:
ash

When designing, Green believes that he has a responsibility to think sustainably. His work aims to be environmentally friendly but to not jeopardize the design or aesthetic; he wants people to appreciate his work before they know about the sustainable qualities that have been installed in them.

The idea behind the Frugal Bench is to maximize the material productivity and address the 200% wastage of material from tree to product. The images show the bench and the control piece of wood that is exactly the same amount of wood used to construct the 2.75 metre object. To make the most from the wood, he studied industrial construction techniques on a large scale, aimed at creating the greatest strength with the least amount of material. Green had to be extremely careful with his cuts and consider such fine details as saw blade widths and tensile strength capabilities. Another interesting detail about the table is that all of the wood is cut to the same thickness, requiring only one machine for almost the entire construction. This makes it easy for production and offers exciting parameters within which to develop more products, using the same wood cut dimensions.

William Green is a recent graduate of 3D Design; he currently works at Architect Company who has clients such as Grayson Perry and Antony Gormley. He is also currently setting up a design studio with two friends aimed at creating low carbon furniture from local resources.

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ZOSIA POULTER
Forensic Investigation

MATERIALS:
yarn, wood chips,
steel chips, paper,
plastic chips

Zosia Poulter's work aims to explore the possible 'afterlife' for objects otherwise presumed as 'dead'. Viewing landfill sites as mass graves, she collect objects from various 'end-of-life' scenarios: street corners, house clearances, freecycle, car boot sales; and explores ways that she could divert these objects from the grave. By characterising the objects as living beings, she applies methodologies associated with death in the human context, in the hope of provoking an emotional response that retunes our perception as to the value and meaning of the objects.

Forensic Investigation explores the 'after-life' of a dumped green suitcase: "On the 28th of January, a simple green suitcase is reported, discarded by a bin in Brighton. A forensic investigator is called in. The victim is photographed and taken to the lab for further tests. The autopsy reveals a telling tale of the complexity of production and possibilities for rebirth".

By forensically separating, shredded and processing the object back into raw materials, the process highlights the perversity of complex, 'modern' production methods but also the inherent resource.

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